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General



Lowe Art Museum / University of Miami **The Art of**
December 6, 1975 / April 25, 1976 **The Pueblo**



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Information

MUSEUM HOURS: Monday through Friday, 12 noon to 5 p.m. (Offices open 8:30 a.m. to 5 p.m.); Saturday, 10 a.m. to 5 p.m.; Sunday 2 p.m. to 5 p.m.

MUSEUM INFORMATION: Telephone: 305-284-3535, write to the Lowe Art Museum, University of Miami, 1301 Miller Drive, Coral Gables, Florida 33146.

ADMISSION FREE: Guided tours by volunteer members of the Lowe Art Museum Docent Guild are available. Please call at least ten days in advance.

MUSEUM ART SALES—RENTALS GALLERY AND

GIFT SHOP HOURS: Monday through Friday, 12 noon to 4 p.m.; Saturday, 10 a.m. to 4 p.m.; Sunday 2 p.m. to 5 p.m. Manager, Cindy Rybovich.

EXHIBITIONS: The Beaux Arts, the Friends of Art and Society of the Lowe Art Museum membership fees provide a major portion of the funds necessary to support Lowe Art Museum exhibitions.

INFORMATION: John J. Baratte, Director; Paul E. Thompson, Assistant Director; L. Donna Ray, Assistant to the Director; Carol Hotchkiss, Registrar; Zoe De Blasio,

Museum Secretary; Brian Dursum, Assistant Museum Secretary; Melanie Dalton, Membership Secretary and Receptionist; Elliott Stringer, Building Superintendent; Richard Jochenning, Installation Engineer; Victor Zamora, Housekeeper; Lonnie Templeton, Electronics Supervisor; Museum Guards: Betty Walker, Chief Guard; Delphine Walker.

EXHIBITION: Research and organization by Carol Hotchkiss.

INSTALLATION: John J. Baratte.

CATALOG: Designed and edited by Paul E. Thompson. Photography by William Diffenderfer.

Cover:

15 Hopi Nampeyd Jar, cream colored clay, red and black designs, 7¼" high. Mr. Alfred I. Barton, gift.

Greater Miami Celebrates America's Bicentennial

Preface

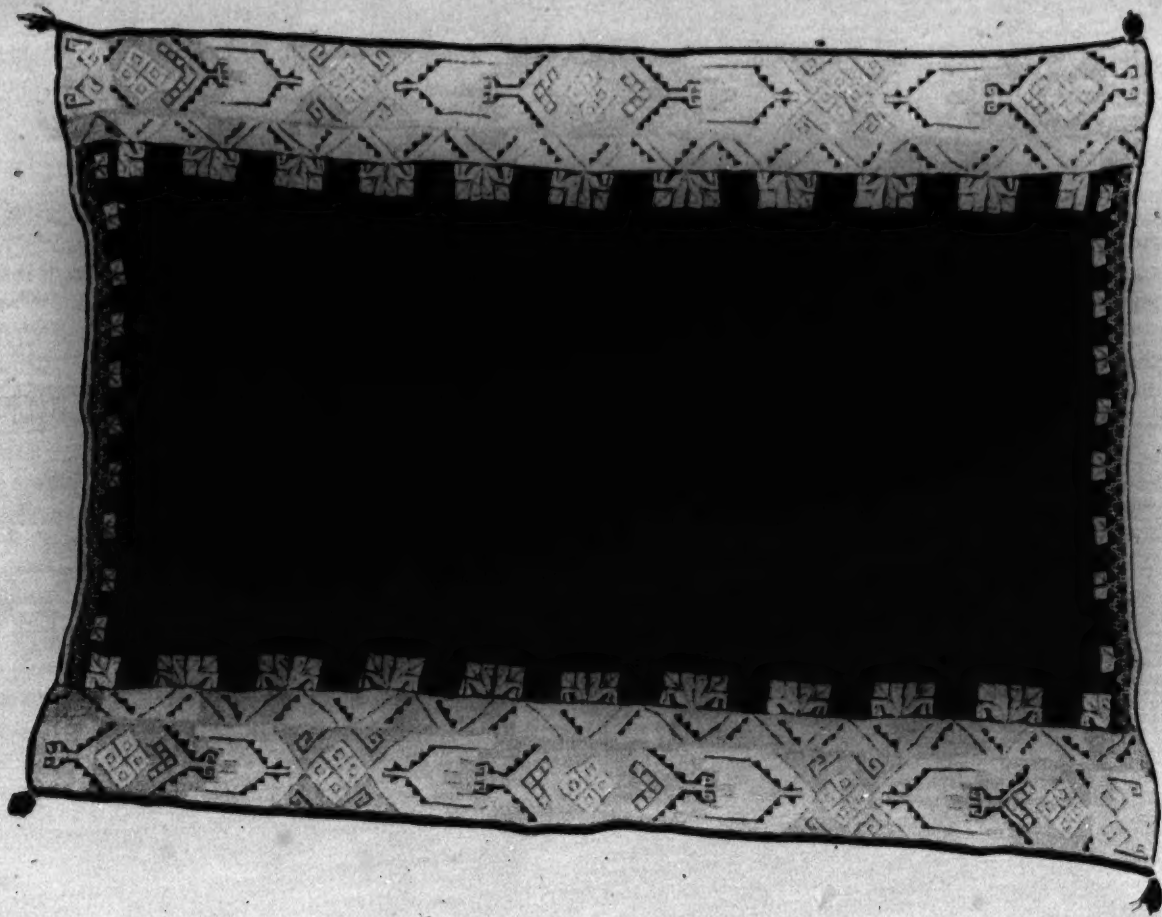
The Indians of the American Southwest are complex in tribal organization and cultural heritage. The Pueblo Indians, one segment of this broad group, provide a rich source for study, having highly-developed religious and social structures as well as a long history of design continuity in their artworks. There seems little doubt that objects of similar nature made two hundred years ago would not vary significantly from those produced at the beginning of this century, or even from some items made recently. But time and place are important; for example, availability of commercial yarns today has meant fewer textiles made from handspun yarns.

Basic traditions have continued, however. The Kachina spirits are still called upon through elaborate rituals involved with astronomical observation in support of agricultural plenty. Kachina dolls are still made to instruct children. Pottery sustains its role. And weaving remains a real and ongoing part of Pueblo society.

This historical view is important, first for its perspective, and second so we may view these magnificent articles for their own special merits. As Lowe Registrar Carol Hotchkiss points out in her ensuing essays, although tradition has long played an important part in every craftsman's designs and forms, room has remained for personal expression. Obviously, all pots would look alike if this were not the case. That aspect of Pueblo work also has been an integral part of its history.

Once again we heartily thank Mr. Alfred I. Barton for his foresight in acquiring these articles (all but two in this exhibition were donated to the Lowe by him) and for choosing this museum to preserve and show them. As a result, you, the viewer, have the opportunity to experience objects from our indigenous American cultures, both in quantity and quality, in your own home area.

Paul E. Thompson
Assistant Director



The Pueblo Indians

The name Pueblo is not a tribal or stock name, as the Pueblos belonged to four distinct tribal groups. It is a general name for those Indians in the Southwest who lived in permanent buildings as opposed to those who lived in other kinds of shelters. Pueblo, in Spanish, means "town" or "village". These groups are integrated culturally in their customs, ceremonies, and ancestral beliefs.

The Pueblo Indians are located in one of the two sections of the United States first colonized by Europeans, and are geographically situated as follows: San Juan, Santa Clara, San Ildefonso, Cochiti, Santo Domingo, Santa Felipe, Sandia, and Isleta, all located on the Rio Grande; Pojake, Tesuke, Nambe, Jemez, Zia or Silla, Santa Ana, Laguna, and Acoma, situated on the tributaries of the Rio Grande; Zuni; and some small pueblos of the same tribes are all within the borders of New Mexico. The Zuni, however, are located on the Rio Zuni, which flows into the Little Colorado River.

In the past, the land of the Pueblos extended from Utah and Nevada, across to Southern Colorado, and south into Mexico. Today, their area is crescent shaped, extending from north east Arizona to north central New Mexico.

Weaving

Due to their life style in permanent houses, and their agricultural and sedentary way of life, the Pueblos developed a permanent architectural style which evolved to the building of large, many roomed, masonry homes. Furthermore, during centuries of this systematic life in a closed community, the Pueblos established a governmental and functional collective society, along with the ensuing conservative ritual and elaborate paraphernalia associated with it.

The Zuni Pueblos are traditionally thought to be descended from two peoples: the first group from the North, which was later joined by the second that came from southern Colorado. The first information on the Zuni (or Cibola in Spanish) came from an explorer named Fray Marcos de Niza in 1539. His accounts of Zuni life inspired the famous expedition of Francisco Vazquez de Coronado. But it was Antonio de Espejo who first called them "Zuni" in 1583. The word for "Hopi" comes from a contraction of their own name, "Hopitu" (the peaceful ones), or Hopitu-Shinima (peaceful all people, the good people). The Hopi are the only Shoshonean people who adopted a pueblo culture.

Pueblo weaving in the Southwest, because of its importance and historical antiquity, precedes all other weaving of the area. Moreover, their designs possess a character so definitely their own that there is no possibility of confusing them with anything produced in the Old World. However, the scarcity of examples makes attempts to date and catalog the design factors and continuity of Pueblo weaving almost impossible. There are probably less than a hundred examples of "classical" weaving which can be verified as pre-1880.

Although it has been suggested that the design source of Pueblo weaving stems from south of the Pueblo territory, possibly from a location below the Mexican border, there are two opposing views of the origin of Pueblo embroidery. One supports the belief that a form of the craft existed in Pre-Columbian times; the other gives full credit to its existence from European influences and sources. Some time in the 8th century the true upright loom, the same one we associate with the fine weaving of the Navajo, was developed. Cotton was the predominant fiber used by the Pueblos, and its use is generally accepted as extending back to the 9th century. Moreover, usage continued even after the Spanish introduced wool in the 17th century.

It takes a great deal of laborious effort to prepare the cotton used in weaving for the loom. Ginning and carding of the cotton was all done by hand. Removal of seeds from the

fiber (ginning) was usually done by beating the bolls of cotton with sticks until the fibers separated and became fluffy. The spindle used was made from a round stick two feet long, with a flat spindle-whorl made of wood or stone near one end. When the cotton was clean, the carded fibers were picked up with the left hand. They were worked into the spindle with the right. At the same time, the spindle was rolled against the right thigh, and, as the fibers became a twist of yarn, the yarn was wrapped around the shaft of the spindle.

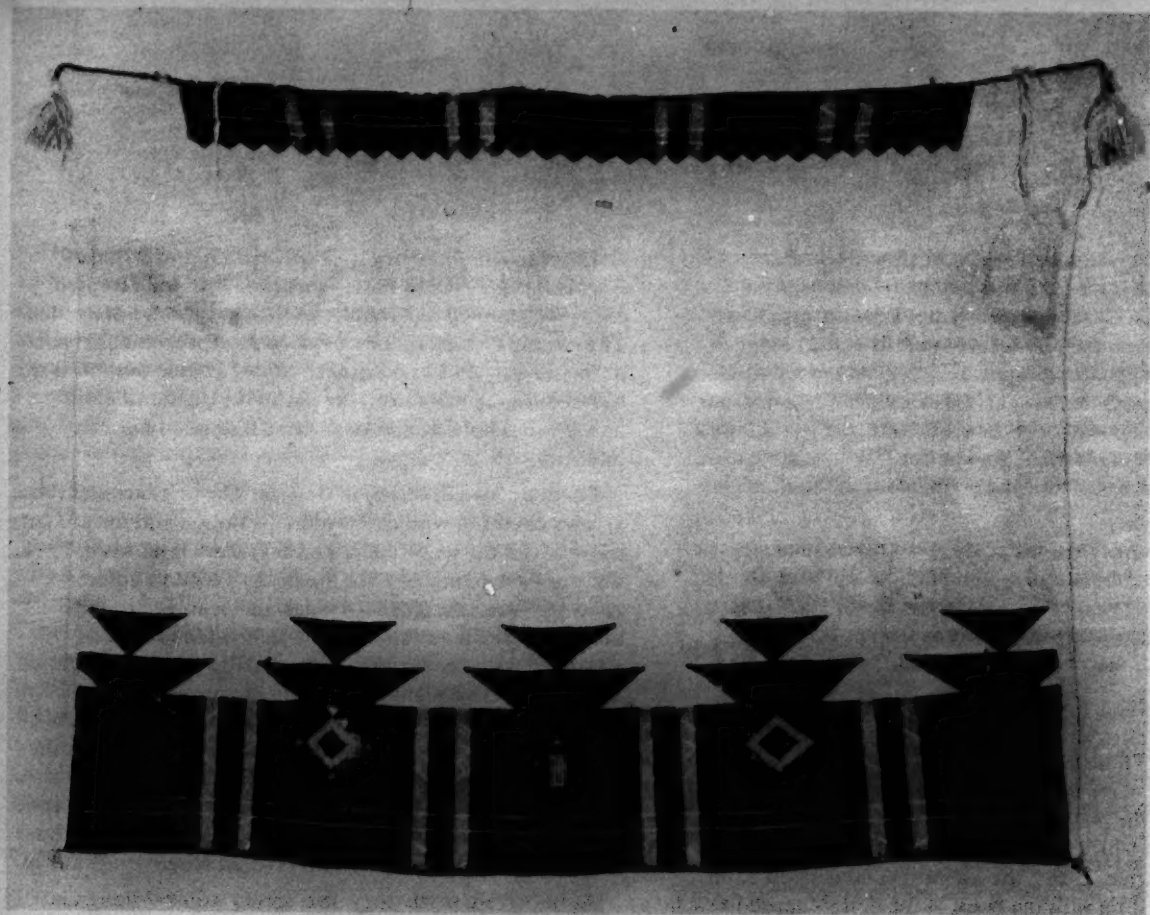
Around the turn of the 19th century, weavers began to use wool for their adornment of cotton textiles, and soon for the entire textiles themselves. The shapes of Pueblo weaving remained rectangular, as this easily fit the needs of wrap-around dresses, shawls, and breech cloths.

Some of the techniques used in Pueblo weaving include woven-in designs, pigment application designs, embroidery, and brocading. These techniques, along with their method of manufacture, were borrowed by the other peoples of the area, primarily the Navajo. There are several characteristic design elements which typify Pueblo weaving: the use of negative decorative spaces; the use of several vertical bands in colors contrasting with the body of the design, spaced to divide the decoration into sections; and the division of the weaving as a unit into three horizontal zones of unequal width, the center band being the narrowest.

The concept of the negative which is characteristic of Pueblo designs means that the treatment of undecorated areas are planned as carefully as those which are decorated. Thus, these opened spaces themselves appear as equal parts of the design. Another characteristic of Pueblo designs is the use of differing colors and the use of the diamond motif as a top and bottom border to bring a sense of harmony into a pattern of contrast.

There are two divisions of designs. The first includes those articles of cotton with embroidered-in wool, and the second, those which the embroidery and fabric are both wool. These divisions are significant, for the designs tend to differ in concept. Those designs on woolen garments are usually more complex than those on cotton. Cotton fabrics on which wool was embroidered are usually more conservative and express a basic simplicity. The stitch used is a modification of the one used for darning, often called the back stitch. The art of embroidery reached its height in the black Acoma and Laguna dresses. These embroidery designs can usually be traced back to ancient patterns found on early basketry. The Acoma favored red, blue and green in their embroideries. The Zuni favored blue.

As in Navajo mythology, the 'spider woman' design is evident, but whereas women wove in the Navajo society, men did the weaving in the Pueblo cultures.



Pottery

Pottery was the major art form of the new world and the potter expressed himself even in the most mundane functional vessels. The manufacture of pottery is usually related to agricultural, sedentary peoples, owing to the fragility of the wares. The Pueblos developed the craft to a high degree of perfection and used the wares for practical, religious, and sometimes commercial purposes. The ancient potters may have been men, but contemporary examples are usually made by the women.

There is no unified style in North American Indian art, only regional styles which differ in material, design, technique, and importance. From 300 to 1540 AD, the Pueblos produced many varieties of pottery. Less is known, however, of works between the years 1540 and 1800, but what does remain shows little outside influence. Obviously, the artistic styles prevalent at the time of European contact differed in most areas from earlier Pre-Columbian traditions, but the Southwest, unlike other areas of foreign penetration, retained a continuity with the past.

The relationship of ceramic skills to the other arts is most apparent in the area of decoration. The cautious production of indigenous shapes, which remained unchanged for generations, and the continuous use of familiar motifs and designs reflects the psyche of the Pueblo potter and culture.

Early designs were made from woven textiles being pressed against clay; later, simple geometric designs were used; and still later formalized motifs and bands of scenes appeared. The design forms were as varied as pottery making itself, and the range of both modern and ancient utilitarian ceremonial shapes were unlimited and exhaustive. The only limits which were set were cultural, or traditional, so that there was room for personal expression. The general design categories of Pueblo pottery are the geometric, animal figurative, and floral.

Characteristic of archaic pottery in the Americas is the fact that pottery was fired in low temperature kilns and that the surface was rarely glazed; however, it is sometimes so highly polished as to appear so.

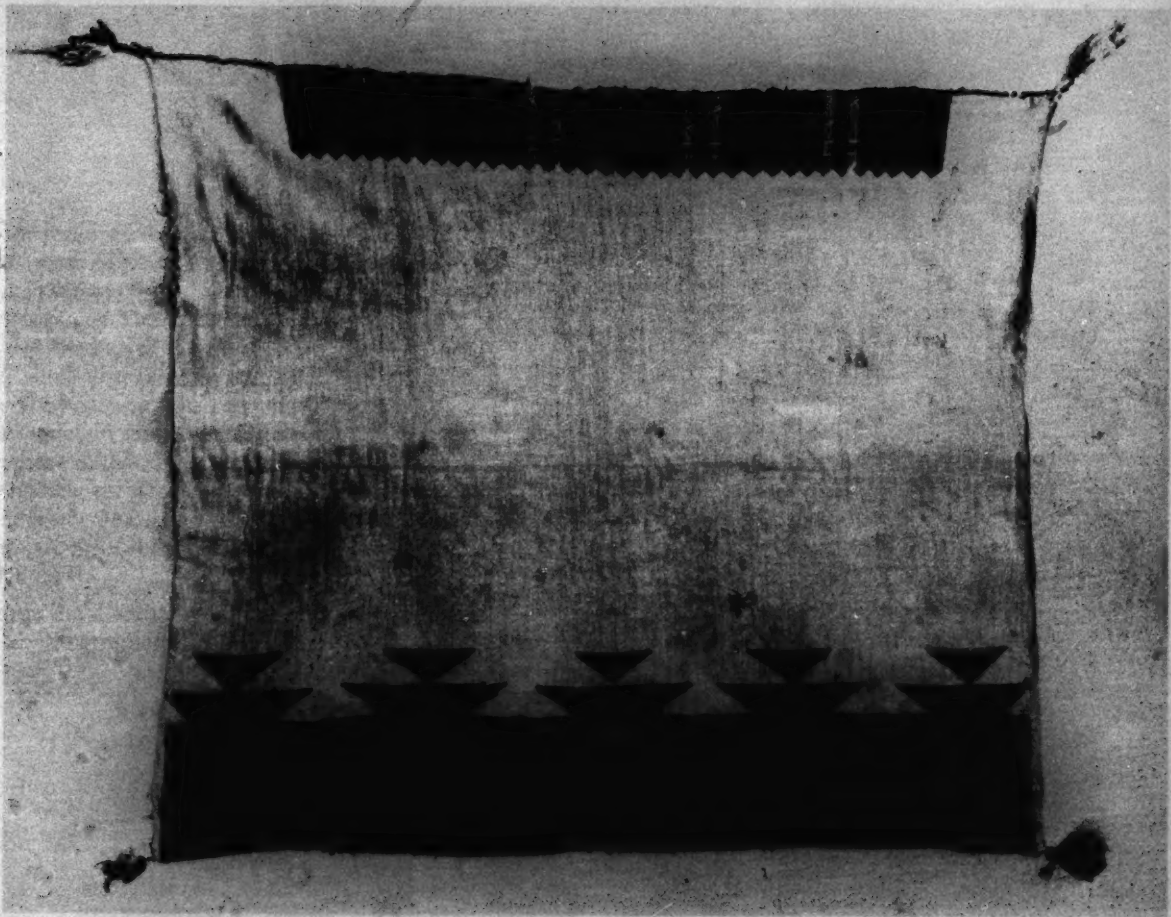
The potters wheel was introduced into the Western Hemisphere by the Spanish in the 16th century, but its use was not widespread. Pottery remained fashioned by the coil, slab, pinch, paddle anvil, and mold processes, all still in use.

The types of clay used by the different Pueblos vary, but that used chiefly by the Zuni peoples is a dark bluish, carbonaceous shale found in layers near the tops of mesas. It is first mixed with water and then kneaded. Crushed volcanic lava is sometimes added, but usually fragments of broken pottery are included to help against cracking in the new piece. The ball of clay, when at the right consistency, is hollowed out with the fingers into the shape of a bowl. Strips of clay are added if necessary. Smoothing these additions is done with a small trowel made from a fragment of old pottery or a piece of gourd. When the vessels are

completed, they are set in the sun to dry. After drying, slip, a thin solution of colored clay and water (white, red, tan, or yellow), is applied to the pot to fill in the pores and provide a smooth base for painting. To decorate the vessels, the women paint with a small twig or a yucca leaf. Colors are made from water soluble minerals and plant juices.

One of the most interesting types of Pueblo pottery is the polished black ware made in the villages of the Santa Clara Pueblos. The color is obtained by smoking the pot and the patina results from rubbing the surface with a smooth stone before firing.

Today, some of the Pueblos such as the Sandia, Jemez, San Felipe, Santa Ana, and Isleta, make little or no pottery. Others, such as the San Ildefonso and Acoma, have been producing fine pottery for centuries and have maintained the older styles while adding new ones.





Kachinas

Kachinas are supernatural beings exerting great influence on agricultural cycles. According to Pueblo legend, they live high in the San Francisco Peaks, near Flagstaff, Arizona, and on other mountains. These Kachina spirits are impersonated by members of the tribe or kiva (a sub-group) who wear masks and other paraphernalia and participate in ceremonies. The Kachina dolls made by tribal craftsmen, such as those included in this exhibition, are made in the image of the impersonators. They are intended to teach the Pueblo children about the Kachina spirits, and serve as constant reminder of cultural and religious heritage. Therefore, there are three separate entities, all called by the name "Kachina".

The calendar of the Kachina celebrations is divided into two equal parts, with ceremonies honoring the winter

solstice and the summer solstice. Each year, several major celebrations take place. There is a common thread to these ceremonies in that all are concerned with bringing more rain, usually each begins with an announcement at sunrise, and eight days of secret rites end with a public dance on the ninth day. The individual ceremonies vary from Pueblo to Pueblo and tribe to tribe, with some Kachina dancers appearing one place and not another. All Kachina performances are not announced since it would then be impossible to keep secret the impersonations from other members of the tribe, especially the children; and, the spirits are thought to visit spontaneously, so announcing every appearance of the dancers would tend to deny that belief.



- 1 Woman's Costume**, ca. 1860-80, wool, handspun, 40" x 55", 12 warp, 48 weft.

<i>Black</i>	<i>Native</i>	<i>Handspun</i>
<i>Red</i>	<i>Commercial</i>	<i>Raveled</i>
<i>Green</i>	<i>Native</i>	<i>Handspun</i>

- 2 Woman's Costume**, ca. 1860-80, wool, 35" x 49", 18 warp, 30 weft. Diagonal weave. The crosses are a derivative of the Spider Woman cross.

<i>Blue</i>	<i>Indigo</i>	<i>Handspun</i>
<i>Black</i>	<i>Native</i>	<i>Handspun</i>
<i>Red</i>	<i>Commercial</i>	<i>Raveled</i>
<i>Green</i>	<i>Commercial</i>	<i>3 ply yarn</i>

- 3 Woman's Costume**, ca. 1700 to present, wool, 37" x 43".

<i>Black</i>	<i>Native</i>	<i>Handspun</i>
<i>Blue</i>	<i>Indigo</i>	<i>Handspun</i>

- 4 Woman's Costume**, ca. 1870, wool and cotton, 40" x 48".

<i>White</i>	<i>Natural</i>	<i>Cotton, handspun</i>
<i>Blue</i>	<i>Indigo</i>	<i>Wool, raveled</i>
<i>Red</i>		<i>Wool</i>

- 5 Embroidered Manta**, ca. 1860-80, wool, 41" x 56".

<i>Black</i>	<i>Native</i>	<i>Handspun</i>
<i>Embroidery:</i>		
<i>Red</i>	<i>Commercial</i>	<i>Handspun</i>
<i>Green</i>	<i>Native</i>	<i>Handspun</i>

- 6 Embroidered Manta**, ca. 1860-80, wool, 43" x 54".

<i>Black</i>	<i>Native</i>	<i>Handspun</i>
<i>Embroidery:</i>		
<i>Red</i>		<i>Raveled</i>
<i>Green</i>	<i>Native</i>	<i>Handspun</i>

- 7 Embroidered Manta**, ca. 1860-80, cotton, 41" x 51".

<i>Embroidery:</i>		
<i>Black</i>	<i>Native</i>	<i>Handspun</i>
<i>Green (faded)</i>	<i>Native</i>	<i>Handspun</i>
<i>Red</i>	<i>Commercial</i>	<i>Raveled</i>

- 8 Embroidered Manta**, ca. 1860-80, cotton, 42" x 48".

<i>Black</i>	<i>Native</i>	<i>Handspun</i>
<i>Green (faded)</i>	<i>Native</i>	<i>Handspun</i>
<i>Red</i>	<i>Commercial</i>	<i>Raveled</i>

- 9 Embroidered Kilt**, ca. 1880, cotton, 20" x 41".

<i>White</i>	<i>Native</i>	<i>Cotton</i>
<i>Black</i>	<i>Native</i>	<i>Handspun wool</i>
<i>Green (faded)</i>	<i>Handspun wool</i>	
<i>Red</i>	<i>Raveled wool</i>	

- 10 Embroidered Kilt**, ca. 1880, cotton, 19" x 40".

<i>Black</i>	<i>Commercial</i>	<i>Handspun</i>
<i>Green</i>	<i>Commercial</i>	<i>Handspun</i>
<i>Red</i>	<i>Commercial</i>	<i>Handspun</i>

11 Brocaded Sash, ca. 1880-present, cotton, brocade.

<i>Green</i>	<i>Commercial</i>	<i>4 ply yarn</i>
<i>Black</i>	<i>Commercial</i>	<i>4 ply yarn</i>
<i>Red</i>	<i>Commercial</i>	<i>4 ply yarn</i>
<i>Purple-blue</i>	<i>Commercial</i>	<i>4 ply yarn</i>

12 Shirt, ca. 1920, cotton.

Embroidery:

<i>Red</i>	<i>Commercial</i>	<i>4 ply yarn</i>
<i>Black</i>	<i>Commercial</i>	<i>4 ply yarn</i>

13 Hopi Garment, ca. 20 century, wool, 37" x 61", diagonal and diamond weave.

<i>White</i>	<i>Natural</i>	<i>Handspun</i>
<i>Black</i>	<i>Natural</i>	<i>Handspun</i>

14 Zuni Painted Jar, red clay with white slip decoration, 12" high. Dr. Henry Field, gift.

15 Hopi Nampeyd Jar, cream colored clay, red and black designs, 7 1/4" high. Mr. Alfred I. Barton, gift.

16 Santa Clara Olla Black Jar, black clay, 12" high. Mr. Alfred I. Barton, gift.

17 Hopi Jar, buff clay with black slip decoration, 4" high. Anonymous gift.

18 Hano Clown or Koshare, male figure with down feather false horns, body painted in black and white horizontal stripes. Wears a breech cloth. Wood, 11" high.

19 Mad Head Clown or Koyemsi, carries a rattle and a feather, wears a rag ruff, kilt skirt. The male figure is the most common Hopi clown. He appears in mixed dances and sometimes a group of Koyemsi appear in a dance of their own. Beak mount, tube eyes, small feathers on back of head. Wood, 11" high.

- 20 **Butterfly Kachina**, blue face mask with rectangular eyes and long bill. Carries feathers rather than the usual rattle and flower. Has the usual one white and one yellow shoulder. Sparrow feathers behind head, soft downy fluffs on ears and tied in topnot on head. Wears a side kilt. Appears in the Butterfly Kachina dance. Wood, 10" high.
- 21 **Three Horned Kachina**, wears feathers behind his head and 'false' horns, carries a rattle and bow, pop eyes and snout/teeth. Has the usual yellow shoulders, legs and forearms, and wears a necklace. Wood, 12" high.
- 22 **Supai Kachina or Konin Kachina**, wears a kilt, sash and red moccasins, body is painted white with red warrior marks. Brown feathers on head and behind it. Appears in regular kachina dances. Wood, 11" high.
- 23 **Kwa Kachina or Eagle Kachina**, pointed beak turned down, inverted V over beak. Kilt, sash and fox skin, barefooted. Eagle feathers on outstretched arms. This kachina sometimes appears with the Mud Heads at night ceremonies in March. Wood, 11" high.
- 24 **Zuni Warrior God Kachina, or Sip-ikne**, case mask painted black, painted flower ears, tube mouth, eyes joined together. Wears a feather ruff, kilt, ceremonial robe, fox skin, and sash. Barefoot. Carries a yucca leaf whip and bow and arrows. Appears in the Bean Dance at the First Mesa. Wood, 13" high.
- 25 **Sio Hemis Kachina or Zuni Jemez Kachina**, case mask with face painted half red and half green. Above it, a tableta with corn plant symbols and flowers, but no phallic symbols. Wood, 18½" high.







25

